

MÉLODIE

pour Cor alto en Fa et Cor basse en Mi^b
avec Acc^{ts}

de Piano ou d'Orchestre

dédiée à Madame

la Comtesse de Charnage.

PAR

DAUPRAT.

Professeur au Conservatoire

Opera 25

Lettre C.

avec Piano 7^f 50
l'Orchestre 7^f 50

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DAUPRAT Op. 25

MÉLODIE à 2 Cors.

lettre C.

(♩ = 50 du Métronome.)

Grave, e maestoso

Cor en Fa ..

Cor en Mi b.

Recitativ.

Maestoso.

Grave, et en suiv!

PIANO.

mezzo forte.

dolce.

dolce.

dolce.

le chant.

12

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *mez: f* and *dolce*.

Recitatif.

Grave, e energico.

tremolo e sotto la voce.

Second system of the musical score. The vocal line is marked *Recitatif.* and *Grave, e energico.* The piano accompaniment features a tremolo effect, indicated by the text *tremolo e sotto la voce.*

dolce.

Vivo.

a tempo.

Vivo.

Third system of the musical score. The vocal line is marked *dolce.* and *Vivo.* The piano accompaniment is marked *a tempo.* and *Vivo.*



First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by a semibreve rest, and then a phrase starting with a half note. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat (Bb). It starts with a piano (*p*) dynamic and a 7/8 time signature. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Performance markings include *dolce*, *ou*, *f*, *Vivo..*, and *lento..*.

dolce, *ou*

p

f *Vivo..* *lento..*



Second system of the musical score. The vocal line continues with a treble clef and a key signature of one sharp (F#), featuring a half note followed by a semibreve rest. The piano accompaniment continues with two staves (treble and bass clefs) and a key signature of one flat (Bb), featuring a series of chords and moving lines.



Third system of the musical score. The vocal line continues with a treble clef and a key signature of one sharp (F#), featuring a series of eighth and sixteenth notes. The piano accompaniment continues with two staves (treble and bass clefs) and a key signature of one flat (Bb), featuring a series of chords and moving lines. Performance markings include *fort, et avec mouvement.*

fort, et avec mouvement.

Andante. (♩ = 60.)

p

f *p*



First system of musical notation. It consists of five staves. The top two staves are for a vocal or instrumental melody in treble clef, with a key signature of one sharp (F#). The bottom three staves are for a piano accompaniment in bass clef, with a key signature of one flat (Bb). The piano part features a prominent bass line with slurs and dynamic markings *sfz* (sforzando) and *cres:* (crescendo). The system concludes with a *p* (piano) marking.



Second system of musical notation. It consists of five staves. The top two staves continue the melody from the first system, with a *ritard:* (ritardando) marking. The bottom three staves continue the piano accompaniment, featuring a *f* (forte) marking in the upper left and a *p* (piano) marking in the middle.



Third system of musical notation. It consists of five staves. The top two staves show a *rallent.* (rallentando) marking. The bottom three staves continue the piano accompaniment, ending with a double bar line.



First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music is marked *animato.* in the upper right. The system contains several measures of music, including a triplet of eighth notes in the upper staff and a series of chords in the lower staff.



Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music is marked *f* (forte) in the upper staff and *dolce.* (dolce) in the lower staff. The system contains several measures of music, including a triplet of eighth notes in the upper staff and a series of chords in the lower staff.



Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music is marked *cres:* (crescendo) in the upper staff and *f* (forte) in the lower staff. The system contains several measures of music, including a triplet of eighth notes in the upper staff and a series of chords in the lower staff.

The first system of musical notation consists of three staves. The top two staves are vocal staves in treble clef, featuring a melodic line with many slurs and ties. The bottom staff is a grand piano staff (treble and bass clef). It begins with a piano (*p*) dynamic and contains several chords and moving lines. A crescendo hairpin is visible, leading to a mezzo-forte (*mf*) dynamic. The word *simile.* is written below the piano staff towards the end of the system.

The second system of musical notation also consists of three staves. The top two staves are vocal staves. The bottom staff is a grand piano staff. The system begins with a mezzo-forte (*mf*) dynamic. The word *forte e marcato.* is written above the vocal staves. The piano staff features a strong, rhythmic accompaniment with many chords and moving lines.

The third system of musical notation consists of three staves. The top two staves are vocal staves. The bottom staff is a grand piano staff. The system begins with a mezzo-forte (*mf*) dynamic. The word *forte e marcato.* is written above the vocal staves. The piano staff features a strong, rhythmic accompaniment with many chords and moving lines. The word *dolce.* is written below the vocal staves. The system ends with a piano (*p*) dynamic.

poco riten.

a tempo.

poco riten.

a tempo.

dolce.

p

poco riten.

poco riten.

sfz

f e più animato.

sfz

This musical score is for a piano and voice piece, spanning three systems. The key signature is one flat (B-flat), and the time signature is 4/4. The first system features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a prominent triplet of eighth notes in the right hand. Dynamics include *sfz* (sforzando) and *p* (piano). The second system continues the vocal melody with a triplet and the piano accompaniment. Dynamics include *p* (piano). The third system shows the vocal melody concluding with a *riten.* (ritardando) marking. The piano accompaniment features a *f* (forte) dynamic and a *trem.* (tremolo) marking. The score concludes with a *mf* (mezzo-forte) dynamic.

sfz

p

f

riten.

mf

trem.

First system of musical notation, featuring vocal staves and piano accompaniment. The vocal staves include the instruction *cres.* and *f più animato.* The piano accompaniment includes the instruction *riten.* and *f più animato.*

Second system of musical notation, continuing the vocal and piano parts. The piano part features a dense, rhythmic accompaniment.

Third system of musical notation, concluding the page. The piano part features a dense, rhythmic accompaniment. The system ends with a double bar line.

Henry LEMOINE & C^o, Editeurs

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MUSIQUE DE COR ET CORNET A PISTONS

MÉTHODES

DAUPRAT	Méthode revue par BRÉMOND, professeur au Conservatoire	net 6 »
GALLAY	Méthode complète	8 35
—	24 Exercices dans tous les tons (op. 37)	3 »
—	12 Grandes études brillantes (op. 43)	3 35
—	12 Etudes (op. 57)	3 »
G. PARÈS	Méthode élémentaire du Cor à Pistons	1 50
—	Gammes et Exercices	1 50

CONCERTOS

DAUPRAT	1 ^{er} Concerto avec Acc ^d d'orchestre (op. 1). net	4 »
—	2 ^e Concerto — (op. 9). —	4 »
—	3 ^e Concerto — (op. 18) —	4 »
—	4 ^e Concerto — (op. 19) —	4 »
—	5 ^e Concerto — (op. 21) —	4 »

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DAUPRAT	Duos avec Acc ^d d'orchestre (op. 12)	3 »
—	20 Duos en différents tons (op. 14).	4 »
GALLAY	12 Duos (op. 2)	2 50
—	12 Petits airs (op. 3)	2 50
—	12 Duos (op. 10)	2 50
—	3 Grands Duos (op. 38)	3 »
—	6 Duos brillants en 2 suites (op. 41) chacune —	1 70

COR ET PIANO

BRÉMOND	1 ^{er} Solo	3 35
—	Claire de Lune, de THOMÉ	1 70
—	A la Nuit, de GOUNOD	1 70
—	Adagio de la Sonate Pathétique de BEETHOVEN —	1 70
DAUPRAT	3 Solos (op. 11)	3 35
—	2 Solos (op. 12)	4 »
—	3 Solos (op. 16)	3 35
—	3 Solos (op. 17)	4 »
—	3 Solos (op. 20)	4 »
—	1 ^{er} Thème varié (op. 23)	2 50
—	2 ^e Thème varié (op. 24)	2 50
GALLAY	9 ^e , 10 ^e , 11 ^e , 12 ^e Solos, nouvelle édition augmentée du 13 ^e et 14 ^e solos, œuvres posthumes, pour Cor seul	4 »
—	9 ^e Solo avec Acc ^d de Piano (op. 39)	3 »
—	10 ^e Solo — (op. 45)	3 »
—	11 ^e Solo — (op. 52)	3 »
—	12 ^e Solo — (op. 55)	3 »
RATEZ	Quatre Pièces	3 »

COR SEUL

GALLAY	Six Solos pour Cor en fa	4 »
—	20 Mélodies d'ADAM, BELLINI, ROSSINI, WEBER, en 2 suites (op. 33). Chaque	2 »
—	Récréation musicale sur des thèmes variés en 2 suites (op. 44). Chaque	2 »
—	18 Mélodies en 2 suites (op. 53). Chaque	2 »
—	2 Fantaisies mélodiques en 2 suites (op. 53) Chaque	2 »

COR A PISTONS

NIESSEL. 1	Airs favoris du <i>Chalet</i>	11	Airs favoris de <i>Fausta</i>
2	— <i>Maçon</i>	12	— <i>Fille du Régiment</i>
3	— <i>Etoile de Séville</i>	13	— <i>Il Furioso</i>
4	— <i>Les 4 Fils Aymon</i>	14	— <i>La Parisina</i>
5	— <i>Les Capulets</i>	15	— <i>Les Matelots</i>
6	— <i>Les Puritains</i>	16	— <i>Stradella</i>
7	— <i>La Somnambule</i>	17	— <i>Soirées Italiennes</i>
8	— <i>Nozze di Lammermoor</i>	18	— <i>Il Barbiere</i>
9	— <i>Anna Bolena</i>	19	— <i>La Donna del Lago</i>
10	— <i>L'Elisir d'Amore</i>	20	— <i>La Cenerentola</i>
	Chaque		net 1 70

CORNET A PISTONS

MÉTHODES, ÉTUDES

BARON	Méthode	net 2 »
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—	Méthode de GALLAY	—
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GALLAY	12 Etudes brillantes	3 35
—	24 Exercices	3 »
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—	70 Exercices	2 50
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G. PARÈS	Méthode élémentaire	1 »
—	Gammes et Exercices	1 »

DUOS POUR 2 CORNETS

BOUCHÉ	Douze Duos faciles et brillants en 2 suites. Chacune	net 1 »
CORNETTE	Airs de <i>La Fille du Régiment</i>	2 »
—	— des <i>Martyrs</i>	2 »
—	— de <i>Linda di Chamouni</i> en 2 suites. Chacune	2 »
DAUVERNÉ	15 Duos faciles extraits de sa Méthode	1 »
FORESTIER	12 Duos en 2 suites, chacune	1 »
GALLAY	18 Duos faciles et progressifs pour cornet à pistons et cor en 4 suites. Chacune	2 »
—	12 Petits airs, 2 cornets	2 »
MESSEMER	14 Duos, 2 suites, chacune	2 »
NIESSEL	Ouverture du <i>Chalet</i>	1 »
—	— de <i>La Gazza Ladra</i>	1 »
—	— du <i>Barbier</i>	1 »
—	— de <i>Tancrède</i>	1 »
—	— du <i>Jeune Henry</i>	1 »
—	— du <i>Maçon</i>	1 »

Airs d'opéras pour 2 cornets

<i>La Fille du Régiment</i>	net 2 50	<i>Nabucodonosor</i> en 2 suites, chac. net	2 »
<i>Les Martyrs</i>	2 50	<i>Charles VI</i>	3 »
<i>Linda di Chamouni</i> en 2 suites, chacune	2 50	<i>Eclair</i>	3 »
<i>Le Chalet</i>	2 50	<i>La Juive</i>	2 »
<i>La Norma</i> en 2 suites, chacune	2 50	<i>Les Mousquetaires de la Reine</i>	2 »
<i>Les Puritains</i>	2 50	<i>La Reine de Chypre</i>	2 »
<i>La Somnambule</i>	2 50	<i>La Reine Topaze</i>	3 »
		<i>Le Val d'Andorre</i>	2 »

AIRS D'OPÉRAS POUR CORNET SEUL

<i>Anna Bolena</i>	net 1 70	<i>La Fée aux Roses</i>	net 2 »
<i>Les Capulets</i>	1 70	<i>La Fille du Régiment</i>	1 »
<i>La Cenerentola</i>	1 70	<i>Guido et Ginevra</i>	2 »
<i>La Chanteuse voilée</i>	2 »	<i>La Juive</i>	2 »
<i>Le Chalet</i>	2 50	<i>Le Maçon</i>	1 »
<i>La Donna del Lago</i>	1 70	<i>Les Mousquetaires de la Reine</i>	2 »
<i>L'Eclair</i>	2 50	<i>Les Puritains</i>	1 »
<i>Elisire d'Amore</i>	1 70	<i>La Reine de Chypre</i>	2 »
<i>Ernani</i>	2 50	<i>La Reine Topaze</i>	2 »
<i>L'Etoile de Séville</i>	1 70	<i>Les 4 Fils Aymon</i>	1 »
<i>La Fanchonnette</i>	2 »	<i>La Somnambule</i>	1 »
		<i>Le Val d'Andorre</i>	2 50

FANTAISIES POUR CORNET ET PIANO

ALBICI	Les Mousquetaires de la Reine	net 2 »
ARBAN	1 ^{re} Fantaisie sur <i>Nabucodonosor</i> p ^r cornet en la	2 »
—	2 ^e — — — — —	3 »
—	Fantaisie sur <i>Ernani</i>	3 »
—	— sur le <i>Requiem</i>	3 »
BOUCHÉ	Air varié avec orchestre (op. 4)	3 »
BERR	Grand Solo avec Acc ^d d'Orchestre	3 »
—	Deux Airs variés. Chacun	2 »
—	Trois morceaux de Salon. Chacun	2 »
—	Grand morceau de concert	2 »
GALLAY	Fantaisie (op. 4)	2 »
—	9 ^e Solo	2 »
—	10 ^e Solo pour cornet à 2 pistons	2 »
—	Fantaisie sur <i>Bélisario</i>	3 »
—	— <i>L'Elisir d'Amore</i>	3 »
—	— un thème de DONIZETTI	3 »
	Les Harmonies du Solr, 3 mélodies de PROCH	
	N ^o 1 <i>Aux Étoiles</i>	net 1 70
	„ 2 <i>La Batelière du Rhin</i>	1 70
	N ^o 3 <i>La Nostalgie</i>	1 70
	6 Mélodies de SCHUBERT :	
	N ^o 1 <i>Ave Maria et Barcarolle</i> net 2 »	
	„ 2 <i>La Truite et La Plainte</i>	2 »
	N ^o 3 <i>Chanson du Chasseur et Marguerite</i>	2 »
	Les Echos, 3 fantaisies :	
	N ^o 1 <i>Le Cor des Alpes</i>	net 2 »
	„ 2 <i>Combat de Cœur</i>	2 »
	N ^o 3 <i>Je pense à toi</i>	2 »
	Trois Caprices :	
	N ^o 1 <i>Le Cor de Panseur</i>	2 »
	N ^o 2 <i>Le Zéphire de Mercadante</i>	2 »
	N ^o 3 <i>Te dire adieu</i> , de DONIZETTI	2 »
GUICHARD	Chant National de Charles VI (op. 5)	2 »
SCHULTZ	Guido et Ginevra (op. 48)	2 »
—	Le Guitarrero (op. 102)	2 »
—	La Reine de Chypre (op. 124)	2 »

409261

Maestoso. *Recitatif.*

Grave, e maestoso.. dolce.

dol. *f* *Cor - Basse ..*

Andante.

Piano.

fz *ritard.*

All.^o agitato. *espressivo..*

Majeur. *animé.*

8. 814.



Handwritten musical score for COR - ALTO en Fa . The score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: *f* *dolce*

Staff 2: *cresc.*

Staff 3: 9

Staff 4: 8

Staff 5: 3 *dol.* *poco ritenuto*

Staff 6: 1 *animato*

Staff 7: *f* *f*

Staff 8: *cresc.* *f*

Staff 9: *ritenuto* *cresc.*

Staff 10: *tr* *f e più animato*

Staff 11: *ff* *s. 814.* 6

409260

Maestoso. *Recitatif.*

Cor - alto. Orchestre. **Grave e energico.**

dolce **Vivo.**

a tempo.

ou *dolce.*

fort, et avec mouvement.

Andante. Orchestre.

ritard. **Allegro agitato.**

Cor - alto. *espressivo.*

11

animé.

dolce.

cres: f

forte e marcato.

dolce.

poco ritenuto.

f

Piu animato.

fz

f

p e cres. poco a poco al

ritenuto.

cres. f e piu animato.

6

